

readily filled a very interesting, curious, and instructive volume. The work commences with a brief outline of the progress of Greek art, passing in review the sculptures from Phigaleia, as among its earliest remaining specimens; and then the valuable contents of the Elgin, Towneley, and Lycian Rooms. The very interesting remains recently brought to light by the discoveries of Mr. Layard are examined, and the monuments in the Egyptian Saloon, and the monuments and smaller objects in the Egyptian Room, described, together with the exquisite remains of Greek art in the Bronze and Vase Rooms: the only collections omitted are the British or Anglo-Roman Antiquities, together with the ancient Coins preserved in the Medal Room; the former, it is explained, being as yet too insufficiently arranged to admit of classification and description; and the latter embracing too wide a compass for the present work.

From the preliminary sketch of the progress of Greek art, with which the volume opens, we condense the following as a specimen of the author's style of handling his subject:—

The art of Ancient Greece may be divided broadly into five Periods.

I. PERIOD TO OLYMP. 50, A.C. 580.

During the first period art was in its infancy, and sculpture in its germ; the artistic genius of the people being devoted to the ornamenting and embellishing of metal objects, whether weapons of war or vessels of domestic furniture, or to the manufacture of idols for the service of religion. The descriptions of Homer show the value attached to the rich and elegant workmanship of furniture and vessels; and the story of the shield made by Hephaestus for Achilles indicates that the use of metal was extensively known. In the manufacture of metallic works, it appears that the metal was first softened and hammered out into thin plates, and then subsequently worked up by sharp instruments, as the earliest bronzes which have been preserved show marks of having been hammered out (*εσφυλαρα*), a fashion which long prevailed in the case of the more precious metals. The invention of casting in metal (attributed to a Samian), and that of soldering, the discovery of a Chian artist, were of great value for the mechanical advancement of the arts, which were still further promoted by the use of pottery, in remote ages so extensive trade at Corinth, Ægina, Samos, and Athens, and to which may probably be attributed the first real commencement of the sculptural art.

In the earliest period of Greek art, we must not suppose that the images of the gods were like the statues of later times: such images were simply rude symbolical forms, whose value depended solely on their consecration. Of this, the most ancient age, no specimens exist in the Museum, except perhaps some of the earliest Etruscan vases in coarse black ware, apparently copies of similar works in wood, and to which no certain chronological era can be assigned.

II. PERIOD BETWEEN OLYMP. 50—80, A.C. 580—460.

The earliest works of the second period appear to have been a continuation of those we have mentioned in the last, viz., those peculiar representations which were called *Acróliths* (*ἀκρόλιθοι*), figures in which the kernel or central block was of wood, and the hands, head, and feet of stone, or some other materials. The character of the art of this period appears to denote, in the gods, majesty, tranquillity of posture, and great strength of limbs; in the Athletes, bodily energy and an attempt at portraiture, so far as the positions in which they are placed recall the posture and action of individual combatants.

To this period belong the earliest Greek monuments preserved in the national collection.

III. PERIOD BETWEEN OLYMP. 80—111, A.C. 460—366.

The third period is the golden age of Greek art, and to it all the finest works of ancient times are referable.

During this period arose a spirit of sculpture which combined grace and majesty in the happiest manner, and, by emancipating the plastic art from the fetters of antique stiffness, attained, under the direction of Pericles and by the hand of Phidias, its culminating point. It is curious to remark the gradual progress of the arts, for it is clear that it was slowly and not *per saltum* that the gravity of the elder school was changed to the perfect style of the age of Phidias: indeed, even in his time a slight severity of manner prevailed—a relic of the rigidity which characterised the art of the earlier ages. In the same way the true character of the

style of Phidias was maintained but for a little while after the death of the master himself: on his death, nay even towards the close of his life, its partial decay had commenced; and though remarkable beauty and softness may be observed in the works of his successors, art never recovered the spiritual height she had reached under Phidias himself.

In the rebuilding of the Parthenon, which was the chief seat of the labours of Phidias, he is believed to have filled the office of master of the works, and to have had under him a large body of artists. He, himself, worked chiefly at colossal statues in gold and ivory (chryselephantine), of which the two most celebrated were, the colossal statue of Pallas Parthenos, in the Parthenon, and that of Zeus Olympios. No portion of these statues now remains. The figures were remarkable for the richness of decoration with which all the details of the costume, throne, pedestal, &c., were elaborated, while at the same time the grandeur of the general conception was not impaired.

IV. OLYMP. 111—158, A.C. 336—146.

The fourth period extends from the time of Alexander the Great to the destruction of Corinth. The character of its art is a witness to the state of society during this period, which exhibits a decadence in harmony with the decay of freedom to the formerly republican states. Heeren has well shown how in the earlier times art was in intimate communion with the system and the religion of the state. When these decayed, and extrinsic influences became intrinsic, art, though still surviving in a few great minds, ceased to be the product of the mind of the people. The schools of art which flourished during this period exhibit a perpetual striving after effect, which ancient critics particularly remarked in the productions of the Rhodian and Sicyonian schools.

The great theatres of the art of the fourth period were those cities where the Macedonian Princes resided, whose custom of representing the kings, their ancestors, in the character either of deities or of mythical heroes afforded great scope for the display of artistic power. The works of art of this period now remaining are probably more numerous than those of the earlier ages, but are at the same time difficult of assignment. The coins are especially abundant, and of these the Museum possesses a large collection. Though in many instances remarkable for dexterous treatment, none of these coins exhibit the grandeur and simplicity of the art of Phidias or Lysippus. At the same time it is right to bear in mind that, with few and rare exceptions, the best coins and monuments are all genuinely Greek, little of extraneous influence appearing till a much later time. Even in remote districts, the art and the civilization of the Greeks appear to have been self-originated and self-developed; a native growth withdrawn from external influences, and slow to adopt any modifications tending even remotely to assimilate the conquering with the conquered races. The Greek colonial cities, in regions remote from Greece, were oases in deserts of barbarism.

V. PERIOD, A.C. 146, TO FALL OF ROME.

To distinguish the Fifth and last division of ancient art from those which have been already described, it may be called the *Roman period*,—a nomenclature which will serve to show that, though the sculptures and other monuments were often the workmanship of Greek artists, yet that they were due to Roman influence, and furnished to supply Roman wants. The Romans, unlike their half-brothers the Greeks, had no inherent love of art, and little creative genius. On the other hand, as collectors they have never had their equals, and a taste for magnificence prevailed at the commencement of the empire which despised doing things by halves. The last days of the republic had seen the first real beginning of artistic knowledge at Rome; and the magnificent views of Augustus and his immediate successors led to the erection of edifices in which the masterpieces of Grecian art were collected and preserved. Hence arose the manufacture of new statues by Greek sculptors for Imperial masters, chiefly, if not always, copies of celebrated early Greek works. Of these, the Museum possesses a considerable number.

The age of Adrian is remarkable for a partial revival of ancient Greek art, arising almost entirely from the personal influence of that emperor.

Under the Antonines, the decay of art was still more manifest, the coins of the period, like the busts of the emperors, displaying the same want of simplicity, and a similar attention to trivial and meretricious accessories. Thus, in the busts, the hair and the beard luxuriate in an exaggerated profusion of curls, the careful expression of the features of the countenance being at the same time frequently neglected; while under Commodus, Severus, and his family, we discover

the use of perukes and false hair, and a drapery not unfrequently adorned with coloured stones. The reliefs on the triumphal arches of this period exhibit a mechanical style.

The Model Houses for Families, built by command of his Royal Highness Prince Albert, K.G., &c. By HENRY ROBERTS, F.S.A. &c. London: Seeleys, Nesbit, and Co., Parker and Son; and Hatchard.

THIS plans, constructive details, specification, and estimate of cost of the Prince's Model Dwellings in Hyde-park, are here published by request and for the benefit of the Society for improving the Condition of the Labouring Classes, and with a view to facilitate the adoption of the design either in whole or in part, or on a still more extended scale.

The following is a summary of the specification of work to be done in erecting a block of model houses for families, containing four distinct tenements:—

Extractor and bricklayer	£206 11 9
Mason	29 15 11
Slaters	24 10 0
Plasterer	39 1 2
Carpenter and joiner	74 6 9
Smith and founder	23 15 2
Furnishing ironmonger	28 7 6
Plumber	18 6 0
Glazier	5 10 0
Painter and stainer	9 6 4

£456 14 7

By alterations described or referred in reductions may be made in the above amounts to the extent of

36 7 4

£422 7 3

The Literature of the Rail; republished by permission from "The Times," of Saturday, 9th August, 1851; with a Preface. Murray, Albemarle-street. 1851.

REGRETTING the ephemeral position of the excellent article alluded to in the title of this little sixpenny pamphlet, we are glad to see it taken out of that position, and now placed in a more permanently accessible one. It will, of course, be sold on the rail itself, and we earnestly hope to see the example set by the North-Western, and now by the Great Northern, in reforming their station literature, rapidly followed up by the other great companies throughout the country.

MISCELLANEA.

WHERE SHALL I PUT MY HAT!—Most persons have said so at the theatre, although for our part we must own to a great partiality for the companionship of that ill-concocted covering for the caput, and never find it in the way. At Valparaiso, according to a recent tourist, they have a contrivance worth noting. The theatre there, he says, is of rather large dimensions, and the fronts of the tiers of boxes and gallery, instead of panelling, as in our English theatres, consist of balustrading, painted white, with gold mouldings, and the effect is exceedingly light and pretty, as well as cool. The seats in the pit are all divided by arms, and each seat lifts up and discloses a small box, in which to place the hat of a person occupying it—a very capital contrivance. The seats are called *lunetas*, and may be hired by the year or for the evening. They are all numbered; and as only the same number of tickets are issued as correspond with the number of the sittings, the place is never inconveniently crowded.

A NEW PLANING MACHINE.—The *Albany Argus* describes a newly invented machine, of which it says,—"A rough board placed within its vortex comes out as even and polished as a mirror, to the tune of 108 feet a minute, and this without driving the machine. Its maximum capacity is double and even treble its speed, and the greater the power and the rapidity of the working, the more perfect is its execution. We can believe that it will turn out work at the rate of 200 and even 300 feet per minute, or as fast as it can be fed. In this respect it outstrips the Woodworth invention, and promises to supersede it entirely. The maximum capacity of that machine, we are told, is 30 or 40 feet per minute."